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LANGDON

CELEBRATION OF THE
FOURTH OF JULY BY MEANS
OF PAGEANTRY



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The Celebration of the Fourth of July by Means of Pageantry

WILLIAM CHAUNCY LANGDON

Master of the Pageants of Thetford, Vermont (1911), and of St. Johnsbury,
Vermont (1912)

With an Article and Notes on the Music

By ARTHUR FARWELL

Supervisor of Municipal Concerts, New York City (1910-1912)

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"This second (fourth) day of July, 1776, will be the most memorable epocha in the history of America. I am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival. It ought to be commemorated by solemn acts of devotion to God Almighty. It ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illuminations, from one end of this continent to the other, from this time forward forevermore." JOHN ADAMS, July 3rd, 1776.

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PREFACE

The suggestions for the celebration of the Fourth of July that are offered in this pamphlet are based on two convictions:—

(1) That there is not only a need but an earnest desire for some good way to celebrate our chief national holiday. This desire, it is believed, is for a way not merely negative and restrictive, arising from the revulsion against the suffering incident to the old celebrations, but for a form of celebration that will be positive, growing from the significance of the holiday and embodying the glory of the idea of Liberty realized in national life. With this desire on the part of the public, it becomes worth while to try to work something out along this line, and I have desired to make my contribution to this cause.

(2) The second conviction on which these suggestions are offered is that there are principles that should govern such a celebration and that should guide its formulation. There is, ideally at least, some one best way to celebrate the Fourth of July, some one best form of celebration, which embodies these principles, and which should be the goal for all our attempts to realize it.

Two outlines are offered in this pamphlet as suggestions for those who have the preparation of a Fourth of July celebration in hand,—one for a Celebration and the other for a General Pageant, with an episode that may be used in either. For those who may desire it a technical discussion of these outlines and of the general problem involved is given in the section, Pageantry in Independence Day Celebrations.

Going to Mr. Arthur Farwell, at first only to ask him to write some technical notes on the musical programme that I had selected for the two outlines herein printed, I found that he had for some time been giving thought and work to this matter of Independence Day celebrations, especially of course in its musical aspect. In consequence his comment on the whole plan has been most helpful and stimulating, and I want here to make appreciative acknowledgment of it. He has embodied in the

article which he has written for this pamphlet, "Music in Independence Day Celebrations," much that will be found valuable by Fourth of July Committees and that goes to the root of the question of the best celebration of this great holiday.

The ideal celebration must grow. It cannot be devised at one stroke by any one man or group. It is hoped that the suggestions herein offered may be of practical use to cities, towns and villages seeking to work up for this year a celebration that shall to some extent follow pageant lines. To this end the right is herewith freely given to use either the Celebration or the Outline for a General Pageant, including the Episode, and to perform them in whole or in part. In order that the extent of the practical value of this pamphlet may be learned and in order that new ideas may be made available for the general benefit another year, it is earnestly requested that all communities that do use these outlines or follow these suggestions,—even though it be to but a slight extent,—will be so kind as to inform the Russell Sage Foundation. This request is meant to apply particularly to anything original that may be done, either as a whole or in pursuit of the suggestion made by Mr. Farwell for original work along musical lines at the place provided within the Celebration. The importance is urged also of getting photographs of the scenes *in action*,—not merely of costumed groups. It is requested that if possible three copies of programmes and newspaper accounts be sent, that one may be filed with the Russell Sage Foundation and that Mr. Farwell and the writer may each have one for use in preparing future editions of this pamphlet.

WILLIAM CHAUNCY LANGDON

400 Metropolitan Tower
New York City

A Celebration for the Fourth of July

The Red, White and Blue.

I. THE PROCLAMATION OF THE HOLIDAY.
Hail, Columbia! and Yankee Doodle.

II. THE DECLARATION OF INDEPENDENCE.
Hymn to Liberty.

III. THE ACCLAMATION OF AMERICA.
The Star-Spangled Banner.

IV. THE TRIBUTE OF THE PEOPLE.
Special Music.

V. THE OATH OF ALLEGIANCE.
America.

VI. THE REVIEW.

The Grounds herein imagined are a square or a small park, in front of the City Hall. The City Hall itself, or some other public building, is the background for the scenes. There are trees and bushes on either side of the City Hall. The grandstand or other seating accommodation directly faces the City Hall. The distance from the grandstand to the City Hall accords with the number of people who take part in the Celebration. On the side of the Grounds, to the right of the audience, there is placed a small grandstand or platform for the Mayor and his escorting party. Directly opposite, on the left side of the Grounds, there is a half-shed or shell to serve as a sounding-board for the orchestra, band, or whatever instrumental music there may be and seats for a trained chorus to lead in the singing.

I. The Proclamation of the Holiday. The orchestra, band, or whatever instrumental music there may be will play "The Red, White and Blue." After four lines have been played, there is heard a bugle call from one side of the City Hall, in the background, and then from the other side; repeated. Then there come out from either side of the City Hall two troops of Boy Scouts, each with its bugles, who march in a quarter-circle around to either side of the entrance to the City Hall and there take their position. The buglers sound a fanfare. A moment later the Mayor appears at the top of the steps at the entrance to the City

Hall. The city flag is carried immediately behind the Mayor. With the Mayor are the City Council, his Department heads or other city officials. The Boy Scouts salute, and the buglers again sound a fanfare. At the same time from the two entrances at either end of the main grand-stand there run two groups of little girls dressed in white and carrying flowers and wreaths, the two groups converging and uniting at the foot of the steps in front of the Mayor. When the music has played the tune through once and begins for the second time, the chorus sings the words and the Mayor descends the steps and advances toward the audience on the grand-stand. He walks alone; the little girls go ahead of him in two groups, one on either side; the city officials follow in a massed group behind him; and the Boy Scouts on either side of them and a little behind the Mayor. As for the second time the chorus of the song is reached, the Mayor and his party halt and all, including the audience, join in singing the chorus, "Three Cheers for the Red, White and Blue." The music stops.

The Mayor will then read his proclamation of the holiday and call upon the people of the town to join in this united celebration of the day, or if the Celebration be held in the evening, to close the festivities of the day by joining in this united celebration of it. If it be desired, the Mayor may here briefly address the people for a few moments. The Mayor will then call upon one of the ministers of the town to offer a brief prayer. The Mayor and his official party will then retire and take seats on the stand provided for them at one side of the general grand-stand. The Boy Scouts will take their position, standing in two groups at either side of the Mayor and the City Officials, and the girls with their flowers will sit in front of them on the grass. Meanwhile the music will play "Hail, Columbia!"

II. The Declaration of Independence. As soon as the Mayor's party has reached their places, while the music is still playing, a group of Boy Scouts come from the two sides of the grand-stand, bringing in two tables and sufficient chairs for the scene to follow. This must be done quickly and with dignity, each one carrying only one chair, going directly to the spot where it is to be placed and immediately returning whence he came. Immediately after, the music now playing "Yankee Doodle," the members of the Second Continental Congress come by twos and threes from the various entrances at the back. They take

their seats at once. John Hancock takes the chair; John Adams and John Dickinson deliver their speeches; the Declaration of Independence, or part of it is read; and the vote is taken. John Hancock declares the motion passed and instructs the small grandson of the bell-ringer to go and tell his grandfather to ring the bell. The boy runs off. The bell of the City Hall peals forth and the peal is taken up by all the other bells of the city. Cannon are fired at some convenient place near the City Hall. The characteristic jubilation continues for a few minutes, during which the members of the Congress one by one step up to the table and sign their names. Then as the ringing of the bells and the firing of the cannon cease, the members of the Congress, each in his place stands facing the audience. The music,—instruments and chorus,—instantly breaks forth in "The Hymn to Liberty." Full details and directions for this episode are to be found elsewhere in this pamphlet.

III. The Acclamation of America. During the last stanza of the Hymn, the members of the Congress come forward into two groups, both at first facing the entrance at the left of the grand-stand, raising their arms or extending them as in welcome. From that entrance there pour in groups of foreign peoples, of whatever nationalities may be represented in the town, in native costume,—or if the town be located in a western state, of people from the New England or Southern states that first settled the town or state, in their early costumes, as well as of those foreigners who have since settled there. Meantime the Boy Scouts quickly remove the chairs and the tables. From the other entrance, on the right of the grand-stand, groups of people come. The people take their places chiefly on the left side so grouped together as to make the tableau beautiful and their numbers effective. When the music ceases, the members of the Congress, led by John Hancock, turn and point toward the wooded entrance at the left of the City Hall; they then walk in that direction pointing still toward the woods. All the people turn and in silence look where the members of the Congress point. From the woods appears America on horseback (or, if the town be small and the grounds restricted, on foot). Her horse is white. She is robed all in white, and wears a white liberty cap on her head. On her left arm she carries the Shield of the United States, and held high, in her right hand, the American Flag. With her as escort come first the State in which the town

is located carrying the State shield and flag and then the thirteen original States, carrying their shields, but not their flags. As soon as they are well out from under the trees, America and her escort halt. America slightly elevates the flag. The music,—the instruments, the chorus and all the people of the audience, rising, unitedly burst forth in the acclaim of "The Star Spangled Banner." One stanza is sung. During this stanza America and the States ride slowly down between the groups of the members of the Congress and in a circle around the open space in front of the grand-stand to a position near the rear right corner of the grounds between the Mayor's stand and the City Hall. The Congress follow and take their places with America, a group on either side of her.

IV. The Tribute of the People. In the open space now left clear in front of the audience and between America and her escort and the Mayor and his official party, on the one side of the grounds, and the massed groups of the foreign peoples on the other, there now come up first one group and then another of the foreign citizens in the old-country dress and dance their national folk-dances or sing their national folk-songs to the appropriate music on the proper instruments. The Boy Scouts and the Camp Fire Girls may perform one of their characteristic appropriate activities. And last the Children of the Schools may be introduced in an American dance or song. Opportunity should be given also,—and in the middle of these Tributes would be a good place,—for the audience under the lead of the trained chorus to join in the singing of some one or more of the familiar local American songs, like "Dixie," "The Old Oaken Bucket" and "The Swanee River." It might be made a special point to sing at least one song of another part of the country as well as one that is local,—e. g. to sing "Dixie" in New England as well as "The Old Oaken Bucket." Here may be performed the music specially written In Praise of Liberty for the occasion by local composers as is suggested elsewhere in this pamphlet by Mr. Farwell. The order of these tributes should be such as to provide a continual variety in the character of the exercises and to lead to a climax. For instance, the European folk-dances might alternate with the Boy Scouts and the Camp Fire Girls; then as a special feature the American songs or the new original music; and last the Children of the Schools in large numbers, dressed in white and with sashes of the national colors, in their

American dance. Great latitude may be used in the features here introduced, provided that everything that is done be very short, be artistic, and distinctly characteristic of the group performing it. The offertory spirit should dominate in this part of the Celebration. In every instance the group will first bow or otherwise salute America and then the Mayor and finally the people of the town in the audience; at the end before returning to their places again saluting each in inverse order.

V. The Oath of Allegiance. At the close of these Tributes of the People, the Mayor will step forward a few paces from his position and call upon all the people to join him in taking anew the Oath of Allegiance. The People in the grand-stand will rise; the people on the grounds in costume will kneel on one knee, except the Mayor; those on horseback, except America, will dismount and stand at their horses' heads. America holding the flag high above their heads, the Mayor will lead the people in repeating the Oath of Allegiance. Then while the people are still kneeling, a minister appointed by the Mayor, appropriately the oldest minister in the town, will pronounce a benediction. All rising from their knees and the audience still standing, all will then join in singing "America," led by the instruments and the trained chorus. While this is being sung, the Mayor and his official party will advance and march over to the steps of the City Hall where they will take their positions for the review.

VI. The Review. The Mayor stands about half way up the steps, the city officials grouped behind him, the Boy Scouts on the ground at either corner of the steps and the little girls sitting in front along the lowest step. To martial music which continues through to the end the various groups of people that have taken part in the Celebration will fall into line from the left of the grand-stand and march down toward the left end of the grand-stand, then doubling back march up toward the City Hall, turning to march across in front of the Mayor whom they salute as they pass, and on in front of America and the group with her of the States and the members of the Second Continental Congress at the corner of the grounds; then down the right side of the grounds and out at the right exit at the corner of the grand-stand. When the procession has departed, America and the States, followed by the members of the Congress, will ride from their position straight down toward the center of the grand-

stand, and there turn and go straight up the middle of the grounds toward the Mayor and his party. When America and the States have turned and just as they have started to ride toward the Mayor, the little girls with their flowers run down to meet her, and return toward the Mayor ahead of her. As America reaches a point directly in front of the Mayor, they salute each other, and America, the States and the members of Congress preceded by the little girls turn to the left and go out of the grounds at the left of the City Hall where America first rode in. Then the City Officials open a way between them, the Mayor goes into the City Hall, followed by the City Officials and by the Boy Scouts.

Outline for a General Pageant for the Fourth of July

The Red, White and Blue.

- I. THE APPROACH OF LIBERTY. (Symbolical.)
Hail, Columbia!
- II. THE DECLARATION OF INDEPENDENCE,—1776. (Realistic.)
Hymn to Liberty.
- III. THE TRIUMPH OF FREEDOM AFTER THE REVOLUTION. (Procession.)
Yankee Doodle, Battle Hymn of the Republic and Dixie.
- IV. BETWEEN THE LINES DURING THE CIVIL WAR,—1863. (Realistic.)
- V. THE REUNION OF THE BLUE AND THE GRAY. (Procession.)
Battle Hymn of the Republic, Dixie, and The Swanee River.
- VI. THE STRUGGLE FOR A BETTER NATIONAL LIFE,—1912. (Realistic.)
America.
- VII. THE EXALTATION OF AMERICA! (Symbolical.)
The Star-Spangled Banner.

The Pageant Grounds herein imagined are a fairly open lawn of medium size on the edge of thick woods, preferably of evergreens with small trees and bushes in front of the taller trees. It will be better if the edge of the woods is irregular with receding and protruding groups of trees, thus landscaping the scene before the audience. It will be effective if the ground rises with a steep slope through the woods into a hill, thus giving a high background to the pageant. Near the grand-stand on the left side of the Grounds there is a half-shed or shell of wood for the orchestra, band or whatever instrumental music there may be, and seats for a trained chorus to lead in the singing.

I. The Approach of Liberty. (Symbolical.) Promptly at the hour for the pageant, the orchestra, band, or whatever instrumental music there may be, will play The Red, White and Blue, repeating the chorus diminuendo, the final chords quite soft. There then come from the woods in the background and to the left, three notes long and clear sounded by a bugle or horn. After a moment of silence, three more notes of the horn are heard, and from the direction of the horn comes forth into the

open, out from under the trees, Liberty, all in white. She is followed by Democracy, Industry, Health and Patriotism. They cross over toward the right of the grounds and seem to be merely passing through. From several places in the woods, however, are heard murmurs of discontent, low cries, and groans. Liberty stops; she turns and listens. She goes back a few steps, puts the horn to her lips and blows the three notes again.

From the woods, at various places, mostly at the back and on the left, come groups of people typical of the oppressed of different periods under the restraint of their masters. First and prominently there should be a group of English merchants and American colonists, the Englishmen haughtily giving orders to the Americans, who receive them with alternating respect and rebellion. Groups suggestive of other kinds of oppression or of lack of true freedom may follow. In these personal cruelty is not always an essential feature; indeed sometimes the absence of freedom when combined with content will be the more significant. Instances of such groups may be:—early Puritans seeking religious liberty and English bishops restraining them; later Puritans and the quiet but obstinate Quakers; captains and sailors of New England slave-ships selling negroes to Southern planters at the time of the Revolution; later negroes quite content carrying bales of cotton for their Southern masters, and singing snatches of plantation songs the while; coming down later to the larger immigration period, a group of starving Irish peasants; or of Russian Jews driven with the knout by Cossacks. Finally, there should be one or two groups without any master, in present-day dress; their heads bent, they are absorbed each in his own slavery to some form of circumstance or condition. Some are pale and sick. Some, money in one hand and watch in the other, are engrossed in the rush for material affluence. Some are composed of one or two capitalists and several employees, obstinately hostile to each other, the workmen throwing down their tools or leaning on them idly, while the capitalists grasp closer their purses and strong boxes. So all these groups, chosen and worked out according to local appropriateness, come slowly in, irregular in order and each group quite distinct from the others.

Liberty beckons to all the oppressed to come to her. They press forward toward her, but are haughtily restrained by their task-masters. The present-day groups look up eagerly to her for a moment, then lose interest in the proffered freedom and again

become absorbed each in the mood of his own subjection to conditions. Liberty however turns toward the several groups of old-time slaves and with imperial gestures of command requires the masters to liberate those whom they hold in oppression. Astounded, not daring to disobey, they relinquish their control; the oppressed, group after group in historical order, surge forward to Liberty's side, joyfully and gratefully acclaiming her; some of the women kneeling before her and kissing her robe. The masters withdraw a little distance and watch, first with amazement, then with interest, and at last with hearty enthusiasm.* Finally Liberty goes up to the groups of the present-day enslaved and wins their attention; as they come over to her, their whole demeanor changes, becoming vigorous and joyful, and they join each other with a new unselfish comradeship. As each group comes to her Liberty calls the attention of one of her companions to them; for instance, the American colonists to Democracy, the negroes to Industry, the present-day slaves to Health and to Patriotism, who guide them to their places in the tableau. When all are brought together into one group, both the oppressed and the masters, Liberty points forward as if indicating the path of progress to them, whither she will lead them, again blows her three loud notes, and starts off briskly toward the left front entrance, her companions and all the others following her. The music strikes up "Hail, Columbia!" as the whole group depart quickly, singing joyously. (The action of this scene should not be too near to the front.)

II. The Declaration of Independence,—1776. (Realistic.)

This episode may be the same as in the Celebration and will close with the singing of The Hymn to Liberty. Full details and directions for this episode are to be found elsewhere in this pamphlet.

III. The Triumph of Freedom after the Revolution. (Procession.) This is a procession of the American soldiers, return-

*For is it not true that in nearly all the issues of public life in the United States, past and present, the underlying purpose on both sides has been to preserve unity in the whole without sacrificing freedom in the part? Each side has felt it necessary strenuously to uphold one aspect; conflict has resulted because of the belief that either unity or local freedom was in jeopardy. The Tories were not fond of being oppressed; they held the unity of the thirteen colonies secured under the British crown to be of superior value to the local freedom of the colonies. And in the Civil War, the North fought for unity; the South for the local freedom of the individual states. In an important sense, both won.

ing with the tattered battle-flags and in worn and faded buff and blue uniforms, to their homes after the Surrender at Yorktown. Soldiers from different colonies, wearing characteristic uniforms, may be included, when possible. They should be preceded by fifes and drums, playing "Yankee Doodle." General Washington and his staff should march on horseback at the head of the column, immediately after the fifes and drums. When General Washington and his staff reach the center back of the grounds, they should halt and take their place there, facing the audience, to review the passing soldiers, the fifes and drums taking position directly opposite them in the middle of the grounds with their backs to the audience and continuing to play until all the soldiers have passed. The course of the soldiers should be, entering at one side of the grand-stand, to march well into the grounds, march across between General Washington and the fifes and drums, saluting as they pass, down on the other side of the grounds, and depart at the other end of the grand-stand. Then the fifes and drums should wheel around and march diagonally across the grounds directly to the exit (not following the soldiers), followed by General Washington and his staff.

IV. Between the Lines during the Civil War,—1863. (Realistic.) Far off on the right of the audience is heard, played by military band or by fife and drum corps, one line of "The Battle Hymn of the Republic." From the extreme left is heard the first line of "Dixie." Each is answered by another line of the respective songs and by cheers on the Northern side and the "rebel yell" on the Southern. The bugles sound the "Advance" and the "Commence Firing" on either side. On either side at as great a distance as is practicable the two armies advance in skirmish line upon each other, running forward a short way and then lying down and firing, until both sides have reached the grounds. Here and there a soldier falls over dead, or wounded and is helped by a comrade. The "Cease Firing" is heard on the bugles on either side at some distance. The firing stops, and the men on both sides sit up on the ground. They call to each other by the names of "Yank" and "Johnnie Reb," and then come out into the open, chatting with each other in a friendly way and exchanging coffee and tobacco. After a moment of this, the "Commence Firing" is again heard; the soldiers hurry back to their lines, giving each other fair chance to get back, and then resume their firing. The bugles sound "Retire" on either

side, and both lines withdraw slowly, firing as they go. Again "Cease Firing" is heard, and the firing stops.

V. The Reunion of the Blue and the Gray. (Procession.) Again is heard from either side the first lines of "The Battle Hymn of the Republic" and "Dixie" answering each other. The full orchestra starts in to play the two tunes either alternately, or together. (An arrangement of these two melodies in combination for band and for orchestra is being prepared.) Each from its own side at the entrances at either end of the grand-stand enter the two armies, the Northern and the Southern, in the blue and in the gray uniforms, faded and worn, and carrying their tattered battle-flags, the stars and stripes with the thirty-five stars of 1863, and the stars and bars of the Confederacy. At the same moment, as the armies march into the grounds, from the woods at the back of the grounds enter two color sergeants, one in blue and one in gray, carrying between them the American flag of the present, with the forty-eight stars. They take their place at the back of the grounds facing the audience. The two columns march up the grounds each on its own side, cross over in front of the American flag saluting it as they pass, down on the opposite side and out at the place where the other army is entering. In the northern states the Northern soldiers may take the inner path, thus when crossing over, being nearer the audience, with the Southern soldiers between them and the flag; in the southern states the Southern soldiers may similarly take the inner path. This will bring to the front the local point of view. When the two armies are about disappearing at their respective exits, the two color-sergeants with the American flag will retire slowly, walking backwards, into the woods.

VI. The Struggle for a Better National Life,—1912. (Realistic.) As a musical transition from the last scene, some song like *The Swanee River* should be sung and played here. This episode to have vital significance must be based on the local conditions of the town that is giving the pageant and have direct application to the problem of its best development. It must therefore be locally written. It thus affords opportunity for different and original treatment in each locality. Some suggestion as to the kind of relation and of incident that may be successfully used in this episode can be gathered from the oppressed of the present day in *The Approach of Liberty*. To the local writer of this episode there must come the question, "What is the

particular problem of this community? What is *the* public question whose solution is essential to the best welfare and development of the people of this town?" That he must study out and dramatize in a fair, human, impartial spirit. He must present both sides. It is dramatically essential, for without some truth and right on both sides there is no real problem, and there is no considerable human interest. The struggle of to-day is in its chief features certainly a struggle against conditions. This fact makes the most serious problem and it makes a play without a villain, which is really the most dramatic and the most interesting kind of play. If the town is in a mining or a manufacturing district, the question of capital and labor will doubtless furnish the substance of the episode; if the town is in a farming region, the agricultural isolation and the discouragement of the rural problem will determine the character of the episode. It will naturally be difficult or impossible to define or suggest in the episode the correct solution of the problem. The little play must probably, to be true to life, be without an end, without a dénouement. But it can show or suggest a sincere attitude on the part of each side and indicate the underlying public spirit that is, however incomprehensible to others, at the bottom of the heart of all classes and kinds of American people. The action of the episode can point forward, with the flag of Hope flying, to the common unanimity which will ultimately bring about the better national life for which the whole country is striving, in days that may eventually prove to have been wise and successful, or not as wise as they might have been. The essential is that the episode shall hold, in the midst of a picture of actual present struggle, the confident hope that will put vigor into action, that will extend the soldier's good hand of understanding to the other side and that will in the end bring about the solidarity of a united nation. This is the great human essential. This it is that will bring about the Triumph of Freedom.

VII. America. (Symbolical.) Enter from the woods at the right back, Liberty, Democracy, Industry, Health and Patriotism. They take their places in the center back of the grounds. Then from all sides come groups of the people who have taken part in the pageant, from the slaves to the people of the last episode. They bring in with them, group by group, sections of a dais and throne, white and of classical design. This they build together, each group adding its section and then withdrawing

to its appointed position in the final tableau. When it is complete, all turn toward Liberty with upraised hands in acclamation and invite her to ascend the steps to the throne. Democracy, Industry and Health go back into the woods and bring forth the Sword of Justice, the Shield of the United States and the American Flag. These they bring to Patriotism who receives them, one by one, and invests Liberty with them, first the Sword which Health brings, then the Shield which Industry brings, and last the Flag which Democracy brings. They then, amid the acclamations of all, escort Liberty, now invested in her character of America, to the dais. Liberty mounts the steps and takes her place standing in front of the throne, the other four standing on the steps. As she takes her place, America raises the Flag high over the heads of the Pageant. Instantly, with orchestra and voices, all burst forth singing The Star-Spangled Banner. Still singing the groups of the Pageant pass in review before America, until the present day people come who open out to form an escort. America descends from the dais, and followed by Patriotism, Democracy, Industry and Health, and escorted by the people of the present, passes out to the front after the procession of the Pageant.

Episode: The Declaration of Independence

THE CHARACTERS REPRESENTED

JOHN HANCOCK, of Massachusetts Bay, President of the Congress.

CHARLES THOMSON, of Pennsylvania, Secretary of the Congress.

REV. JACOB DUCHE, Chaplain of the Congress.

NEW HAMPSHIRE.

Josiah Bartlett,
Wm. Whipple,
Matthew Thornton.*

MASSACHUSETTS BAY.

Sam'l Adams,
John Adams,
Robt. Treat Paine,
Elbridge Gerry.

RHODE ISLAND.

Step. Hopkins,
William Ellery.

CONNECTICUT.

Roger Sherman,
Samuel Huntington,
Wm. Williams,*
Oliver Wolcott.*

NEW YORK.

Geo. Clinton,†
John Alsop,†
R. R. Livingston,†
Henry Wisner,†
Wm. Floyd,‡
Phil. Livingston,‡
Frans. Lewis,‡
Lewis Morris.‡

NEW JERSEY.

Richard Stockton,
Jno. Witherspoon,
Fras. Hopkinson,
John Hart,
Abra. Clark.

PENNSYLVANIA.

John Dickinson,§
Robt. Morris,||
Benja. Franklin,
John Morton,
James Wilson,
Thomas Willing,**
Charles Humphreys,**
Benjamin Rush,*
Geo. Clymer,*
Jas. Smith,*
Geo. Taylor,*
Geo. Ross.*

DELAWARE.

Caesar Rodney,
Tho. M'Kean,
Geo. Read.††

MARYLAND.

Samuel Chase,††
Wm. Paca,

Thos. Stone,
Charles Carroll,
of Carrollton,*
John Rogers.§§

VIRGINIA.

George Wythe,*
Richard Henry Lee,††
Th. Jefferson,
Benja. Harrison,
Thos. Nelson, Jr.,
Francis Lightfoot Lee,
Carter Braxton.

NORTH CAROLINA.

Wm. Hooper,*
Joseph Hewes,
John Penn.

SOUTH CAROLINA.

Edward Rutledge,
Thomas Heyward, Jr.,
Thomas Lynch, Jr.,
Arthur Middleton.

GEORGIA.

Button Gwinnett,
Lyman Hall,
Geo. Walton.

Also a small boy, who stands by the side of the Secretary of the Congress, acting as a page for the President and the Secretary; and an officer of the Continental Army.

* Not a member of the Congress at the time of vote, but signed later.

† Did not vote because lacking instructions; not a member of the Congress at the time of the signing, and did not sign the Declaration.

‡ Did not vote because lacking instructions, but later, having received instructions, signed.

§ Absented himself at the time of the vote, and did not sign later.

|| Absented himself at the time of the vote, but signed later.

** Voted against the Declaration, and did not sign later.

†† Voted against the Declaration, but signed later.

‡‡ Absent from Congress at time of vote; signed later.

§§ Not a member of the Congress at time of signing.

This list includes all of the Signers of the Declaration of Independence, and also, so far as the names could be obtained, those who were members of the Congress on July 2nd and 4th and therefore voted or had the right to vote on the question. In all cases it may not be regarded essential to represent all the members of the Congress, an appropriate selection being made to suit the local desires and circumstances. The names of the Signers are here given in the spelling of their signatures to the Declaration.

THE DECLARATION OF INDEPENDENCE

(The members of the Congress come in from various points at the back and on the left in small groups, talking earnestly with each other. They go each to his chair and there stand or sit until the entrance of John Hancock, attended by Charles Thomson, who has with him certain books and papers. As John Hancock goes up to the Chair, all cease talking, rise and stand facing him until he sits. Then all sit down.)

JOHN HANCOCK.—The Congress will come to order. The Secretary will call the roll by Colonies.

CHARLES THOMSON.—(Calls the roll, mentioning the name of the colony first and then the names of the members in a clear distinct voice, each member answering to his name. It may not be necessary to take time to call the complete roll, but enough should be called to give the effect and each colony should be called with one or two of its delegates.)

The roll has been called and a quorum is present.

JOHN HANCOCK.—The Chaplain of the Congress will offer prayer.

REV. JACOB DUCHE.—O God, our Heavenly Ruler, Whose immutable law is Justice and Whose breath is Liberty, guide Thou the deliberations of this Congress, that all their thoughts and acts may be for the good of the American people, for the welfare of mankind and for the glory of Thy Name, Thou Creator of the World. Amen.

JOHN HANCOCK.—Is it the pleasure of the Congress to proceed with the order of the day?

A MEMBER OF THE CONGRESS.—Before we proceed with the order of the day, I wish to move you that "an application be made to the committee of safety of Pennsylvania for a supply of flints for the troops at New York: and that the colony of Maryland and Delaware be requested to embody

their militia for the flying camp, with all expedition, and to march them without delay to the city of Philadelphia.”*

ANOTHER MEMBER.—I second the motion.

JOHN HANCOCK.—It is moved and seconded. Are you ready for the question? Those in favor will say “Aye.”

ALL.—Aye.

JOHN HANCOCK.—Those opposed, “No.” (Silence.) It is carried. Any other matter? Agreeable to the order of the day, the Congress will take into their further consideration “certain resolutions respecting independency” moved by Mr. Richard Henry Lee of Virginia and seconded by Mr. J. Adams of Massachusetts Bay on June 7th, and which were referred to the Committee of the Whole Congress. Is the Committee ready to report?

BENJAMIN HARRISON (rising).—It is.

JOHN HANCOCK.—Mr. Harrison of Virginia, as Chairman of the Committee of the Whole.

BENJAMIN HARRISON.—The Committee of the Whole report to the Congress with its approval the resolution of June 7th, “That these United Colonies are, and of right ought to be, free and independent States, that they are absolved from all allegiance to the British crown, and that all political connection between them and the State of Great Britain is, and ought to be totally dissolved.”† The Committee also had referred to it “least any time should be lost in case the Congress agree to this resolution”‡ the draft of a declaration written by Mr. Jefferson of Virginia in behalf of the special Committee on the Declaration, consisting of Mr. Jefferson, Mr. J. Adams of Massachusetts Bay, Dr. Franklin of Pennsylvania, Mr. Sherman of Connecticut, and Mr. R. R. Livingston of New York. The Committee reports this draft to Congress with its approval. And, Sir, I move you its adoption.

SEVERAL MEMBERS—(rising).—I second it.

JOHN HANCOCK.—The adoption of the “resolution respecting independency” in the form of the drafted Declaration is moved and seconded. Are there any remarks?

(Mr. Dickinson rises. All turn with respectful attention toward him.)

* Journal of the Second Continental Congress, Thursday, July 4th, 1776.

† Journal of the Second Continental Congress, June 7th, 1776.

‡ Memorandum on the original draft of the resolution.

JOHN HANCOCK.—Mr. Dickinson, of Pennsylvania.

JOHN DICKINSON.—(During this address some of those who agreed with Mr. Dickinson, such as Mr. Willing, Mr. Humphries and Mr. Read, should nod their approval of his arguments.)

“Mr. President, that the time will come when these colonies must declare themselves independent of the British crown, I believe; but it is clear to my mind, I am powerfully persuaded, in spite of the overwhelming favor with which the proposition has met, that this is not the right time to declare such independence. I value the love of my country as I ought, but I value my country more, and I desire this illustrious assembly to witness the integrity, if not the policy of my conduct. The first campaign will be decisive of the controversy. The declaration will not strengthen us by one man, or by the least supply, while it may expose our soldiers to additional cruelties and outrages. Without some prelusory trials of our strength, we ought not to commit our country upon the alternative where to recede would be infamy, and to persist might be destruction. With other powers it would rather injure than avail us. Foreign aid will not be obtained but by our actions in the field, which are the only evidences of our union and vigor that will be respected. Before such an irrevocable step shall be taken, we ought to know the disposition of the great powers and how far they will permit any one or more of them to interfere. The erection of an independent empire on this continent is a phenomenon in the world; its effects will be immense, and may vibrate round the globe. The formation of our governments and an agreement on the terms of our confederation ought to precede the assumption of our station among sovereigns. When this is done, and the people perceive that they and their posterity are to live under well regulated constitutions, they will be encouraged to look forward to independence, as completing the noble system of their political happiness. The objects nearest to them now are enveloped in clouds, and those more distant appear confused; the relation one citizen is to bear to another, and the connection one State is to have with another, they do not, cannot know. The boundaries of the colonies ought to be fixed before the declaration. The unlocated lands ought

also to be solemnly appropriated to the benefit of all. Upon the whole, when things shall thus be deliberately rendered firm at home and favorable abroad, then let America, '*Attolens humeris famam et fata nepotum*,' bearing up her glory and the destiny of her descendants, advance with majestic steps and assume her station among the sovereigns of the world."*

(Mr. Dickinson has evidently made an impression. He sits down. No one gets up to answer him. Some here and there whisper to each other seriously. It is warm and some of the members fan themselves with their hats, or quietly mop their heads with their large handkerchiefs. There is increasing looking about to see if someone will not get up and speak. Finally Mr. Stockton rises.)

JOHN HANCOCK.—Mr. Stockton of New Jersey.

RICHARD STOCKTON.—Mr. President, the delegation from New Jersey has but recently arrived; we have not been privileged to hear the debates on this question; and we strongly desire to hear it further discussed before it comes to vote.

(There are manifestations of assent, but all is silence. All eyes are turned upon John Adams.)†

A MEMBER OF THE CONGRESS.—"Let the gentlemen be gratified." (Still there is silence. Edward Rutledge goes over to John Adams smiling.)

EDWARD RUTLEDGE (to Adams).—"Nobody will speak but you upon this subject. You have all the topics so ready that you must satisfy the gentlemen from New Jersey."

A MEMBER OF THE CONGRESS.—"You must recapitulate the arguments, at least."

JOHN ADAMS (also smiling, to Rutledge).—"It has so much the air of exhibiting like an actor or gladiator, for the entertainment of the audience, that I am ashamed to repeat what I have said here twenty times before, and there is nothing new that can be advanced by me."

RICHARD STOCKTON.—We earnestly hope that Mr. Adams will

* This is the substance of John Dickinson's speech as conjectured by Richard Frothingham in his "The Rise of the Republic of the United States," page 535. It is evidently compiled from Dickinson's *Vindication*, written in 1783, for which see *The Life and Writings of John Dickinson*, Vol. I. Appendix V. Pages 364-414, but particularly pages 368-373.

† The conversation that here follows is found in *The Life and Works of John Adams*, Vol. III, pages 55-58; also given in Frothingham, page 534.

nonetheless favor us with a few words of his judgment on this matter.

(Mr. Adams rises, bowing courteously to Mr. Stockton and then addresses the Chair. All turn to listen to him with manifest anticipation.)

JOHN HANCOCK.—Mr. J. Adams of Massachusetts Bay.

JOHN ADAMS (at first with quiet dignity, later as he throws himself into his subject, becoming more and more impassioned and impressive).—Mr. President, "this is the first time of my life that I have ever wished for the talents and eloquence of the ancient orators of Greece and Rome, for I am very sure that none of them ever had before him a question of more importance to his country and to the world."* Notwithstanding the abilities that have been displayed and the arguments that have been produced by the gentleman who has just spoken, and the eloquence with which those arguments have been enforced, I cannot agree with the conclusion of the gentleman that this is not the time to declare to the world the independence of these colonies. This is the time, now, this very day! I agree with the gentleman only with respect to the importance of this issue. This question is "the greatest question that has ever been debated in America, and a greater, perhaps, never was, nor will be decided among men."†

"When I look back to the year 1761 and recollect the argument concerning writs of assistance in the superior court, which I have hitherto considered as the commencement of the controversy between Great Britain and America, and run through the whole period from that time to this, and recollect the series of political events, the chain of causes and effects, I am surprised at the suddenness as well as the greatness of this revolution. Britain has been filled with folly, and America with wisdom. At least this is my judgment. Time must determine. It is the will of Heaven that the two countries should be sundered forever. It may be the will of Heaven that America shall suffer calamities still more wasting and distresses yet more dreadful. If this is to be the case, it will have this good effect at least; it will inspire

* See the Life and Works of John Adams, Vol. III, page 55.

† From a letter of John Adams to his wife, dated July 3rd, 1776; see the Life and Works of John Adams, Vol. I, pages 230-232.

us with many virtues which we have not, and correct many errors, follies and vices, which threaten to disturb, dishonor and destroy us. The furnace of affliction produces refinement in States as well as in individuals. And the new governments we are assuming, in every part will require a purification from our vices, and an augmentation of our virtues, or they will be no blessings."*

It were indeed well for us if we could have all the advantages enumerated by the gentleman before we take this irrevocable step. But we cannot have them. The principle the gentleman and his friends concede. They say there is disadvantage and danger in immediate action. Mr. President, only in immediate action by this Congress is there hope of safety. Our soldiers are in the field. As long as we postpone action on this resolution, they are rebels. But this Declaration of Independence will give them a country and endow them with the equal rights of combatants at war. Then by our boldness and by our deeds we will win the respect and the recognition of the foreign powers, and raise a standard for the unity of America to which these colonies will speedily resort.

"You think me transported with enthusiasm, but I am not. I am well aware of the toil, and blood, and treasure that it will cost us to maintain this declaration and support and defend these States. Yet through all the gloom, I can see the rays of ravishing light and glory. I can see that the end is worth all the means. And that posterity will triumph in this day's transaction, even although we should rue it, which I trust in God we shall not."*

(As Mr. Adams sits down there is an outburst of applause, indicating that he has expressed the sentiments of most of the members present, which is however quickly suppressed as appreciative of the critical importance, the solemnity, of the impending action; but it breaks forth again with exclamations of "Hear, hear!" and calls for the question.)

RICHARD STOCKTON and OTHERS.—Question! Question!

JOHN DICKINSON.—Mr. President,—

JOHN HANCOCK.—Mr. Dickinson.

(All are again respectfully silent as Dickinson speaks, evincing their personal regard for him.)

*From the same letter of John Adams to his wife, dated July 3rd, 1776.

JOHN DICKINSON.—Mr. President, “two rules I have laid down for myself throughout this contest, to which I have constantly adhered, and still design to adhere: first on all occasions where I am called upon, as a trustee for my countrymen, to deliberate on questions important to their happiness, disdaining all personal advantages to be derived from a suppression of my real sentiments, and defying all dangers to be risked by a declaration of them, openly to avow them; and secondly, after thus discharging this duty, whenever the public resolutions are taken, to regard them, though opposite to my opinion, as sacred, because they lead to measures in which the Commonwealth must be interested, and to join in supporting them as earnestly as if my voice had been given for them.”*

My judgment is against the passage of the declaration at this time. I therefore deem it my duty, as it is my preference, not to vote on the question, and I intend to withdraw before the vote is taken. But in the vote that is imminent, wise or at this time unwise, I recognize the decision of my country, “which I am resolved by every impulse of my soul to uphold, and to stand or fall with her in that scheme of freedom which she will have chosen.”* While I will not vote for this declaration, I will uphold it, and I therefore shall within the week march to Elizabeth Town against my country’s enemies at the head of my brigade of five battalions of the Philadelphia Associators.

(First John Adams and then the rest rise and bow to Mr. Dickinson; he bows in return and starts to withdraw. Robert Morris goes over to Mr. Dickinson and grasps his hand.)

ROBERT MORRIS.—“In my poor opinion, it is an improper time, and will not promote the interest of America.”†

(John Dickinson and Robert Morris go out together by the entrance at the right of the audience. The members resume their seats.)

JOHN HANCOCK.—Before putting the question to you for vote, is it your pleasure again to hear the draft that has been reported to you?

SEVERAL MEMBERS.—The Declaration! The Declaration!

* From a speech by John Dickinson delivered in Congress in 1779, given in *Life and Writings of John Dickinson*, Vol. I, p. 204.

† From *Life and Writings of John Dickinson*, Vol. I, page 197.

JOHN HANCOCK.—Will the Committee present their report? Will Mr. Jefferson read the proposed Declaration of Independence?

(Thomas Jefferson rises, and the other members of the Committee on the Declaration also rise, and go over to a position at the left of the President, corresponding to that occupied by the table of the Secretary of the Congress. The group stand together while Mr. Jefferson reads the *first two* and the *last paragraphs* of the Declaration of Independence.)

THOMAS JEFFERSON.—“The Unanimous Declaration of the thirteen United States of America,” etc.

“When in the course of human events, it becomes necessary”
——to——“declare the causes which impel them to the separation.”

“We hold these truths to be self-evident”——to——“and to provide new Guards for their future security.”

“We, therefore, the representatives of the United States of America,”——to——“we mutually pledge to each other our lives, our fortunes, and our sacred honor.”

(Thomas Jefferson lays the Declaration of Independence on the table before the President of the Congress, and the members of the Committee take their seats, amid manifestations of cordial approval.)

JOHN HANCOCK.—Are you ready for the vote?

SEVERAL MEMBERS.—Question! Question!

JOHN HANCOCK.—The Secretary of the Congress will take the vote by call of the roll by Colonies.

(The various delegations quietly among themselves immediately engage in deciding the vote of their Colonies. As Charles Thomson calls the name of the Colonies in turn, from north to south, a member of the Congress from that Colony rises and declares the vote of the Colony, except New York.)

CHARLES THOMSON.—New Hampshire.

A MEMBER FROM NEW HAMPSHIRE.—New Hampshire casts her vote for the Declaration of Independence.

CHARLES THOMSON (after taking the votes of Massachusetts Bay, Rhode Island and Connecticut).—New York.

A MEMBER FROM NEW YORK.—The New York delegation has not yet received answer to its despatches to the Provincial Congress, and are accordingly at this time not authorized to vote for Independence, as it otherwise should do.

CHARLES THOMSON (after taking the rest of the votes from New Jersey to Georgia; to John Hancock).—It is passed. Twelve colonies. Unanimous.

JOHN HANCOCK.—The Declaration of Independence is passed, by the unanimous vote of twelve colonies.

(There is a hush of absolute silence for a moment, all feeling the tremendous import of their action.)

JOHN ADAMS (amid growing but suppressed excitement).—"Heaven prosper this new-born republic, and make it more glorious than any former republics."*

EDWARD RUTLEDGE (after being recognized by the Chair).—Mr. President, in view of the momentous importance of this Declaration, I move you that the members of the Congress sign this paper personally; that it be authenticated and printed; and that it be proclaimed in each of the United States, and at the head of the army.†

A MEMBER OF THE CONGRESS.—I second it.

JOHN HANCOCK (after putting the motion and declaring it carried, as he takes a quill and signs his name to the Declaration in his large handwriting).—There! John Bull can read that without spectacles!‡ (then more seriously as he shakes sand on his signature) But, my friends, I must impress upon you the necessity of our all hanging together in this matter.

BENJAMIN FRANKLIN (going up to the table to sign, with several other members).—"Yes, indeed; we must all hang together, or assuredly we shall all hang separately." (Those standing nearest laugh, especially Benjamin Harrison.)

BENJAMIN HARRISON (who is a very large and heavily built man, turning upon Elbridge Gerry, standing next to him, who is very slight and small).—"When it comes to the hanging, I shall have the advantage of you; it will be all over with me long before you have done kicking in the air."

THOMAS JEFFERSON.—Truly I think we may say that Nature herself is an accomplice with us in this business, egging us on to this Declaration, for the heat in this room is oppressive, and the flies from yonder stable,—(with a shake of his head)

* See Frothingham, p. 533.

† Adapted from two resolutions in the Journal of the Second Continental Congress, July 4th, 1776.

‡ These humorous remarks are told by John T. Morse, in his *Thomas Jefferson*, in the *American Statesmen Series*.

—I believe not a man here but would prefer treason to enduring longer the bites of these flies through his thin silk stockings.*

(Robert Morris returns and engages some of his associates in earnest conversation. Enter hurriedly an officer of the Continental Army, in buff and blue uniform, booted and spurred, his boots and clothes covered with mud; he goes directly up to the Secretary of the Congress.)

OFFICER.—Despatches for the President of the Congress from General Washington.

CHARLES THOMAS.—Mr. Hancock, despatches from General Washington.

(The officer turns to Mr. Hancock, salutes, takes from inside his coat a flat packet and hands it to Mr. Hancock. Mr. Hancock returns the salute, takes and opens the packet, looks at it and hands it to Mr. Thomson.)

JOHN HANCOCK.—Gentlemen, a letter from the General of the Army. The Secretary will read the letter.

(All immediately come to order, taking their seats and giving close attention.)

CHARLES THOMSON (reads).—To The President of the Congress,
New York, July the 3rd, 1776.†

Sir, Since I had the honor of addressing you and on the same day several ships more arrived within the Hook making the number that came in then, 110, and there remains no doubt of the whole of the fleet from Halifax being now here. Yesterday Evening 50 of 'em came into the Bay and anchored on the Staten Island side. Their views I cannot precisely determine but am extremely apprehensive as a part of 'em only came, that they mean to surround the Island and secure the whole stock upon it.

Our reinforcements of militia are but small yet—their amount I can not ascertain, having not been able to procure a return. However, I trust, if the Enemy make an attack they will meet with a repulse, as I have the pleasure to inform you, that an agreeable spirit and willingness for Action seem to animate and pervade the whole of our Troops.

* These humorous remarks are told by John T. Morse, in his Thomas Jefferson, in the American Statesmen Series.

† Parts of the original letter have been here omitted. The letter is to be found in The Writings of George Washington, edited by Worthington Chauncey Ford, Vol. IV, page 200.

(But) as it is difficult to determine what Objects the Enemy may have in contemplation, and whether they may not detach some part of their force to Amboy and to ravage that part of the Country, I submit it to Congress whether it may not be expedient for 'em to repeat and press home their requests to the different Governments to furnish their Quotas with all possible dispatch.

I must entreat your Attention to an application I made some time ago for Flints we are extremely deficient in this necessary article and shall be greatly distressed if we cannot obtain a supply. Of Lead we have a sufficient quantity for the whole Campaign, taken off the Houses here.

Esteeming it of infinite Importance to prevent the Enemy from getting fresh provisions and Horses for their Waggons, Artillery, &c., I gave orders to a party of our men on Staten Island, to drive the stock off without waiting for the Assistance or direction of the Committee there. I am this minute Informed by a Gentleman that the Committee of Elizabeth Town, sent their Company of Light Horse on Monday to effect it and that some of their Militia was to give their aid yesterday.

I have the honor to be, Sir,

Your very obedient and humble servant,

George Washington
General

ROBERT MORRIS.—Mr. President, this calls for special and immediate attention. I move you that “the delegates of New York, New Jersey and Pennsylvania be a committee to confer on the best means of defending the colonies”—*

JOHN HANCOCK (interrupting).—The States, now, Mr. Morris.

ROBERT MORRIS.—The States “of New Jersey and Pennsylvania; and that they be empowered to send expresses where necessary.”*

(The resolution is seconded, put to vote and carried.)

ROBERT MORRIS.—I further move you “that the Secret Committee be instructed to order the flints belonging to the continent and now at Rhode Island to be sent to the general at New York”* and “that the Board of War be empowered to

* These resolutions are taken from the Journal of the Second Continental Congress for July 4th, 1776; there are only some minor omissions in them.

employ such a number of persons, as they shall find necessary, to manufacture flints for the continent; and to apply to the respective assemblies of the United American States for the names and places of abode of persons skilled in the manufactory aforesaid, and of the places in their respective states, where the best flint stones are to be obtained, with samples of the same."*

(This resolution also is promptly passed. Mr. Morris goes up to the table and signs the Declaration. At this there is a little applause.)

HENRY WISNER.—I understood that there is an abundant supply of excellent flint stone to be obtained in Orange County, in New York.

A MEMBER OF THE CONGRESS.—I move "that Mr. Wisner be empowered to send a man, at the public expense, to Orange County, for a sample of flint stone."†

(This resolution is passed. Members again in turn go up to the table to sign the Declaration.)

CHARLES THOMSON.—There is a bill here, Mr. President, that should be paid, for the Trenton express.

A MEMBER OF THE CONGRESS.—I move "that an order for 27 shillings or 3 54-90 dollars be drawn on the treasurers, in favour of the express, who brought the despatches from Trenton."

(The resolution is passed.)

BENJAMIN FRANKLIN.—Mr. President, measures should instantly be taken to provide a seal for the new continental government, with suitable device upon it.

A MEMBER OF THE CONGRESS.—I move you "that Dr. Franklin, Mr. J. Adams and Mr. Jefferson be a committee to bring in a device for a seal for the United States of America."†

(The resolution is passed.)

JOHN HANCOCK.—Are there any further matters to come before the Congress before the adjournment?

A MEMBER OF THE CONGRESS.—The Secret Committee desire authorization in the matter of the sale of gun-powder. I therefore move "that the Secret Committee be instructed to sell 25 lb. of powder to John Garrison of North Carolina."†
(The resolution is passed.)

* These resolutions are taken from the Journal of the Second Continental Congress for July 4th, 1776; there are only some minor omissions in them.

† From the Journal of the Second Continental Congress for July 4th, 1776.

JOHN HANCOCK.—Unless there be objection, the Congress stands adjourned “to 9 o’clock to-Morrow.” (To the small boy) Boy, go tell your grand-father to ring the bell! (The boy runs out to the back. The Congress rises, and breaks up into groups.)

JOHN ADAMS (to a group who gather round him).—This fourth “day of July, 1776, will be the most memorable epocha in the history of America. I am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival. It ought to be commemorated by solemn acts of devotion to God Almighty. It ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illuminations, from one end of this continent to the other, from this time forward forevermore.”* (The bell in the City Hall begins to ring; the peal is taken up by all the bells in the town. Salutes of thirteen guns are also fired by cannon or by volleys of muskets. The members of the Congress gather in two groups with John Hancock and the other prominent members in the front, facing toward the entrance at the left of the grand-stand. As soon as the ringing of the bells ceases, the chorus with the instrumental accompaniment begins to sing in triumphant manner “The Hymn to Liberty.”)

NOTES ON THE EPISODE AND ON ITS PERFORMANCE

The Episode. In writing this episode, the effort has been to draw a picture of the sessions of the Second Continental Congress in Philadelphia when the Declaration of Independence was voted and signed, which shall within the narrow compass of a pageant episode give a true impression of that great occasion, and represent the chief leaders in a just light. To do this it has of course been necessary to use considerable freedom with the material. Yet little if anything has been included which is not historic or approximately probable.

The progress of the Declaration of Independence through the Congress was as follows: On Friday, June 7th, 1776, Richard Henry Lee of Virginia moved, and John Adams of Massachu-

*This is taken from the letter of John Adams to his wife, dated July 3rd, 1776. In the letter he says “The second day of July” etc., as being the day on which Independence was decided upon.

setts Bay seconded "certain resolutions respecting independence." Consideration of these resolutions was fixed for the next day, Saturday, June 8th, at 10 o'clock. The resolutions were again considered in the Committee of the whole Congress, on Monday, June 10th, when their consideration was postponed for three weeks. On Monday, July 1st, the debate was resumed in the Committee of the Whole. On Tuesday, July 2nd, the consideration was continued, the resolutions being by all accounts powerfully debated by John Dickinson of Pennsylvania and John Adams. It was then voted in Committee and reported by the Chairman of the Committee of the Whole, Benjamin Harrison of Virginia, to the Congress, and was that day by the Congress adopted by a unanimous vote of twelve colonies—the New York delegation, while personally in favor of the resolution, lacking as yet authority from their Provincial Congress to vote in favor of independence. The Committee on the Draft of the Declaration, consisting of Thomas Jefferson of Virginia, John Adams of Massachusetts, Benjamin Franklin of Pennsylvania, Roger Sherman of Connecticut, and Robert R. Livingston of New York, then, on the same day, July 2nd, reported, and their report was considered in the Committee of the Whole and in the Congress until the late afternoon of Thursday, July 4th, 1776, when the Congress voted the Declaration of Independence in its specific and final form. It was also that day ordered authenticated, printed and proclaimed, but it was not on that day, July 4th, signed. On July 6th in *The Pennsylvania Evening Post*, it was for the first time printed in a newspaper; and the second time in *The Pennsylvania Gazette* of July 10th. On July 8th, at noon, the Declaration was read to the people of Philadelphia in Independence Square, outside of Independence Hall, by Colonel John Nixon, of the Committee of Safety. It was at this time, not on July 4th, that the Liberty Bell was rung. On July 19th, the Congress ordered the Declaration engrossed and signed, and on August 2nd, 1776, the engrossed Declaration was compared on the table before the Congress and signed by the members present. Two members signed still later.

These events have in this episode all been represented as occurring at one session, in the afternoon of Thursday, July 4th, 1776. The great speeches delivered by John Dickinson and John Adams on July 2nd are not extant. A general idea however of the substance of each speech may probably be gained

from John Dickinson's *Vindication*, written in 1783, and from John Adams' letter to his wife written the following day, July 3rd, 1776. So far as practicable the sources of the longer parts of the dialogue in the episode are indicated in foot-notes. But the writer desires clearly and specifically to state that he does not offer this episode as correct history, in whole or in part, but as a pageant episode, the purpose of which is simply to give in its proper place in the celebration such a general impression of the character of the men and the days that produced the Declaration of Independence as will, it is hoped, be found suitable for use in the celebration of our national holiday.

The Performance. A legislative session does not lend itself kindly for dramatic material in the usual sense of that phrase. It may be that the episode in full as here given may be considered by some too long in itself and also too replete with long speeches. If so, it can be easily shortened to suit the local plans and desires by the omission of lesser or greater portions of the text. In order that the local people may do this work of shortening the episode intelligently and with a clear impression of the real unity, of the thrilling importance and of the quaint circumstance of some of the minor incidents of the Fourth of July, 1776, it has been thought better to give an ample presentation of the proceedings so far as they can be given or suggested.

On the other hand it may be that some communities will deem it practicable and may desire to attempt a fairly complete representation of this great session of the Congress. If so, they should give particular attention to the elocution of the speeches and to the small business of each individual member of the Congress; otherwise disaster in the form of a flat uninteresting performance will descend upon the celebration. Especially for the parts of John Hancock, John Dickinson, John Adams, Benjamin Harrison, Thomas Jefferson, and Charles Thomson players should be chosen who have fine presence and strong clear voices, as well as, if possible, a general resemblance to those well-known men. In an episode of this forensic character, it is most important that every word they say may easily be heard by the audience. In all instances the delivery of the oratorical passages should be distinct, simple and earnest. So also, those who play the parts of the other members of the Congress should realize that they have important, unrelenting and difficult parts to play. Together they constitute a dramatic accompaniment

to the melody of the main action carried by the speaking characters. They must be responsive to each argument and appeal, according to their characters, yet at no time so conspicuously responsive as to disturb the attention properly to be given to the center of interest in the main action. Each player should, so far as he is able, study his man to gain an appreciation of his character, and an understanding of his temper of mind and point of view, so that in the performance he may live through the thoughts and ideas of his part as the vote on the Declaration was approached and passed.

When the Boy Scouts assigned to this duty bring in the tables and chairs, the table at which the President of the Congress sits should be placed so that the President in his chair will face directly toward the audience at sufficient distance to allow the members of the Congress being placed before him. On the President's right slightly nearer the audience and also facing the audience, should be placed the table of the Secretary of the Congress. Both tables should be supplied with ink-stands and quill pens. The chairs for the members of the Congress may then be placed concentrically in a half-circle in front of the President's table, leaving an aisle leading directly down from the President's table toward the audience. This will make an arrangement that is probable as regards the original arrangement, that will make a good picture, and that will obviate many of the members having their backs to the audience most of the time. It might be well to have the location of each chair and table previously fixed and indicated by an inconspicuous peg driven into the ground, so that the Boy Scouts may without hesitation take the chairs to their correct places and withdraw without even necessity for aligning them. The Delegations from the Colonies should sit together, as the vote was taken by Colonies, the vote of the Colony being decided by a vote of the individuals comprising the Delegation among themselves.

Portraits and brief biographies of most of the above members of the Congress are to be found in William H. Michael's *The Declaration of Independence Illustrated: Stories about its Adoption, with Biographies and Portraits of the Signers, and of the Secretary of the Congress*. Published by the Government Printing Office, Washington, 1904. Those who desire to approximate as far as possible the chairs and table used in the Congress can get pictures of the room, the tables, the chairs and the silver

ink-stand used at the signing, in the form of picture post-cards (Independence Series, Nos. 3, 5 and 9), from the Curator of the National Museum, Independence Hall, Chestnut and 5th Streets, Philadelphia. The price for the complete series of ten cards including other pictures of the building is 25 cents.

Pageantry in Fourth of July Celebrations

The significance of this holiday lies, not in the quiet, determined protest of certain representative colonial gentlemen against the political and commercial exactions of an unreasonable mother country, but in the fact that this protest was an utterance of the fundamental principle of liberty, and was the foreword of the founding and the development of a new nation upon the doctrine that freedom is the breath of life, that freedom as nothing else gives vigor, brings self-control and responsibility of character, and entails upon both the individual and the community life the highest endowment of intelligence, culture and character.

The celebrations of the past have for the most part been lamentably inadequate to this theme. But as now we Americans return to a proper regard for our chief national holiday, and seek to evolve a suitable celebration for the occasion, the significance of the holiday demands that each community devise a celebration which shall sincerely and truthfully express what the great joyous patriotic idea of Liberty has meant and does mean and may mean to each city or town or village. It is not a task that can be done by one man, nor by any one group of men; neither can it be done in one year. The whole American people must put their thought and heart into the work, year after year. Then finally there will surely grow from all the thinking and writing and inspiration of the people a great Folk-Celebration which will be truly an adequate expression of the loyalty of the American people to the principle of freedom that is inherent in the Fourth of July.

In the celebrations of the last few years there appears a trend in the direction of a kind of celebration which bids fair to prove satisfactory and inspiring.* Three simple characteristics

*Attention may be called to two publications of this kind that are available: (1) A Pageant for Independence Day, by Thomas Wood Stevens and Kenneth S. Goodman, published by The Stage Guild, 1527 Railway Exchange Building, Chicago. Price, 35 cents; and Patriotic Plays and Pageants for Young People, by Constance D'Arcy Mackay, published by Henry Holt and Company, New York. Price, \$1.35.

are found in most of them, which instantly commend themselves as essential to the adequate celebration: (1) The historic element must be strongly present, holding in mind clearly the life of the nation as a whole from the beginning. (2) The idea of Liberty must be expressed in human terms. It must be dramatic. (3) The celebrating present is quite as important an element as the celebrated past. The celebration must not be only historic. It must apply the inspiration of the Declaration of Independence to the present life of the locality.

These characteristics indicate that the celebration of which we are in search is akin to the Pageant, that new kind of drama which presents the history of a community focused upon the present character and the present problems of that community. There will clearly be much in the desired celebration that is similar to the proper type of the Pageant. But also there are essential differences to be noted. Chief of these is the fact that the spirit of the occasion of such a celebration is essentially lyrical, rather than dramatic. In so far as the dramatic is present it is present as a tool of the lyric. The dominant character of the day and therefore of the celebration is emotional. Its purpose is to uplift the sentiment of the whole community, uniting men, women and children in honoring the principle "which has made and preserved us a nation." The celebration must be first and last a song of praise. This consideration does not preclude the dramatic treatment, but it does reserve the dominant note, the first place for the lyric quality.

Accordingly two suggestions for the celebration of the Fourth of July are offered in this pamphlet. The first is not a pageant; it aspires to be what it is called a Celebration, with the idea that this word might be used as the name for a distinct form which combines something of the dramatic in substance and structure with a pervading lyric quality and intention. The other is an Outline for a General Pageant. It may be that both will have to be adapted to local conditions for actual use. To facilitate this the suggestions,—with respect to the grounds, for instance,—have been made quite specific. Something should be said of each outline.

The Celebration. The essential ideas that should be included in a Fourth of July Celebration are common to the whole country. They are:

1. The official character of the day;
2. Reminiscence of the occasion which is celebrated;
3. The national character of the idea of Liberty and of the celebration;
4. An offering of joyous tributes in honor of the day;
5. The allegiance and loyalty to the nation as the embodiment of Freedom, which is the be-all and the end-all of the whole celebration.

It will be found that the Celebration consists of little more than these five elements. In the fourth, The Tribute of the People, a place in the Celebration is provided for the recognition of the beautiful old-country customs of our newer citizens, and for the festive exercises of our young people and children; and also for the performance of original music in honor of the occasion, as is suggested by Mr. Farwell. No greater use could be made of this Celebration than the development of the sincere rendering and the original composition of good American music, both instrumental and vocal.

The Celebration plan is the better suggestion of the two, in the writer's opinion, for the reason that it better fulfills the essential function of the day, by going straight back to the stately colonial hall of 1776 and contemplating the spirit of the founders of American Liberty.

The General Pageant. A pageant, nevertheless, is a natural and an appropriate way to celebrate the Fourth of July. It must be remembered, however, that as a pageant is essentially local in character, a general pageant,—*i. e.*, a pageant that is applicable to all communities,—is the least forceful kind of pageant. The local source of the episodes and the local application of their message give the true pageant a robust vigor and a convincing artistic and popular quality that make it far surpass anything that is generally available or adaptable.

However a general pageant may be good. An outline for such a pageant is therefore herein offered. But to get what value there is in it, it must be locally appropriate and adapted not only to the local conditions of performance, but to the local life; it must be essentially as local as possible, for the more so it is made, the more artistic it will be dramatically, the more inspiring civically;—in a word, the better pageant it will become. This outline is given therefore purely as a suggestion and as an outline, with the idea that if used it will be locally written. The

local requirements of the grounds alone will necessitate a fitting of the outline to the grounds, a writing of the pageant into the location of the performance.* In the Civil War episode a writing of dialogue and incident reminiscent of the men who actually went to the war from the town, for the conversation between the lines, will double or triple the vitality of the episode. Especially does this consideration apply to the episode of the present, which will be quite empty and profitless unless it be distinctly local. A general episode could not stand the stress of the accumulating dramatic demand for climax and would fall flat. Indeed, it would be little more than dramatizing other people's troubles instead of one's own, and other people's struggle for freedom from the slavery of conditions. Or if local conditions were dramatized in this episode in a way that would be applicable to any place, it would be doing it not vividly and with specific detail, but vaguely. The more of mild application there might be to any and all communities, the less there would be to the local community.

Attention should be called to one kind of treatment which almost constitutes an exception to what has just been said. The practical value of symbolism in pageant writing is to depict general conditions. Therefore scenes of symbolism are more generally applicable and practicable than realistic episodes. This will readily be appreciated in reading the Outline. Even so, the symbolic scenes themselves gain greatly in vital power if they are generalizations of familiar local conditions. Accordingly they do not constitute an unqualified exception.

But for the city or town that wants to celebrate the Fourth of July with a pageant the best way is to produce an original really local pageant, if only a dramatist can be found to write and direct the pageant who will do a sincere artistic piece of work and be willing to suffer the penalty of failure for all the dramatic sins he may commit through the ignorance of pageant writing with which we are all amply endowed. Such a local pageant written for the celebration of the Fourth of July should, of course, emphasize throughout the character of the town as an American community, as a child of the United States, growing up through its vicissitudes into an increasing measure of freedom and par-

*Additional suggestions, in more detail, if desired, may be found in the chapter "How to Start a Pageant" in the writer's book, *The Pageant in America*, published by Frederick W. Wilson, 37 East 28th Street, New York City.

ticipating in the struggle for a national achievement of Liberty. It will be felt that this pamphlet has accomplished its highest purpose if by its suggestions it leads to an original production of a local pageant for the Fourth of July.

Even a general pageant, however, must have its present episode distinctly local in character. The focus of the past on the present must be sharp and specific. This is frankly recognized in the Outline and opportunity and place is thus provided for the contribution of original work by a local artist. This coincides with the suggestion made by Mr. Farwell for original local work in music and drama. It is itself quite suggestive that Mr. Farwell and the writer have arrived at the same point from different directions,—he from the desire to stimulate the best growth of American art in music and in drama; the writer from the dramatic necessity of getting the utmost vitality and dramatic value out of the episode of the present.

The purpose of this pamphlet does not make it appropriate to enter to any length into the question of the proper methods of organizing the celebration of the Fourth of July, except so far as the considerations of art may render it fitting. For the best development of the artistic ability of a town, however, it is advisable, almost necessary, that the Fourth of July Committee should hold over from one year to the next. If there is to be a change in the personnel of the Committee, the new Committee should be appointed immediately after the work of the outgoing Committee is finished, so that the new Committee may have a full year to perfect its plans and to encourage the local dramatic and musical ability of the town to do its best in the preparation of the next celebration. If the next celebration is to be an improvement on the last, or is to be a distinct departure, those who have it in charge should have ample time to work out their ideas after their appointment for the work, so that they may be striving for a definite and assured opportunity to produce the finest results of their art.

The best suggestion that has been made along this line, so far as the writer has learned, is the suggestion made by Mr. Lee F. Hanmer at the Brookline, Massachusetts, Institute of the Playground Association, February, 1912, in which he recommended a standing committee to have charge of the successive holidays of the year, with sub-committees to direct the preparation of the celebration of each occasion. He said:—

"The question at once arises—Who is to be responsible for the right celebration of these occasions, and how can we avoid their neglect and abuse? It is not now the custom of municipalities to assume responsibility for such celebrations,—it is usually left to public spirited citizens to form committees, raise funds, develop plans and conduct the celebrations. Might it not be well in cities where there are civic leagues or recreation alliances to have a committee of such organizations to be known as The Holiday Celebration Committee, this Committee to have three sub-committees, a committee on religious holidays, a committee on educational, and a committee on civic holidays, these sub-committees to be charged with responsibility for the proper celebration of the holidays within their jurisdiction? The Civic Holiday Committee would be expected to formulate plans and present them to the city authorities for adoption. A large committee of citizens might then be appointed by the Mayor for the special holiday, Fourth of July for instance, and such appropriations as were possible could be made and such additional funds raised as might be necessary. With standing committees there would be assurance that the occasion would be definitely planned for in advance and the celebration would not be left to such haphazard plans as might be suggested at the last moment."

This address may be found printed in full in *The Journal of Education* for April, 1912. By such a Committee is provided the means for the nurture of a truly national art, of which Mr. Farwell speaks.

A national art is the crystallization of the vital emotion of a people. A national art has practical civic value of the highest character, for it is the food of patriotism and public spirit. In America national art lacks the necessary focus, a focus at once of subject, of opportunity and of public demand. The Fourth of July, properly regarded, and exalted by an appropriate and significant celebration, would become such a clear focus and such a vitalizing center for American patriotism and for the expression of that patriotism in music and drama as is needed, and would thus contribute powerfully to the upbuilding of a virile American life.

Music for the Fourth of July

BY ARTHUR FARWELL

Supervisor of Municipal Concerts, New York City, 1910-12

Music, music—and again music!

This, after the Idea of Liberty itself, is the one idea which recurs more persistently than any other as we read over the speeches, the articles, the suggestions and plans, of those who are leading the movement for a New Fourth. This fact has come strongly to the front in a reading of the pamphlets on Independence Day celebrations issued by the Russell Sage Foundation. Music appears in all these writings suffusing, linking, permeating all the other ideas, as the glory of sunset suffuses and envelops all the stretch of a spreading landscape.

In the past, ever since the birth of the nation, the Fourth of July has meant two things,

THE IDEA OF LIBERTY—AND NOISE

Does not every present sign indicate that the Fourth of July in the future shall still mean these two things, but now become

THE IDEA OF LIBERTY—AND MUSIC

This idea would seem to embody the essence of the entire transmutation of the Fourth—The Idea of Liberty comprising all of the many dramatic or objective means by which it is proposed to celebrate that idea, and Music, immensely expanded in its significance and use, now to be the outlet for a national enthusiasm hitherto, but no longer, content to expend itself in *noise*. The sound of the barbaric and doomed cannon-cracker is to be reborn in the mighty vibrations of a new and powerful music.

Thus far the musical suggestions which have been made, while good in intent and nature, have been somewhat desultory and diffuse. They have suggested a feeling of casting about in despair for things to do and ways to do them, and have too often contented themselves with merely suggesting "Patriotic Music," or "Singing of National Songs." What is thus far lacking is a synthesis of the musical ideas pertaining to the Fourth, and, of

deeper import, *the opening of a pathway forward and upward* for these musical ideas. First, they must be shaped; and second, they must be shaped in such a way as to draw forth the best and strongest musical resource and talent of each community.

At the outset we must disabuse our minds of the idea that such feeble Fourth of July music as we have had in the past bears any likeness to that which we are to have in the future. The singing of national songs by children and grown people is certainly to be retained, and developed to a far better condition. Aside from such singing, for the most part all too crude in the past, the music of the Fourth has consisted chiefly in the music of the military band.

The American has a warm spot in his heart for the brass band, and with reason. He loved it as a boy; it has led him to many a victory, martial and political; it has glorified many an American holiday; and it has been his most democratic and far-reaching means of presenting music to the public. Nevertheless, we must now realize clearly, because of the broader musical standpoint to which our new need for the Fourth of July has driven us, that the band and its music is in a worse state of degeneration than almost any other form of music in America.

The American band is ruinously undersized, and does not present the true full band instrumentation; its complement of instruments is not that which affords the best sonority; its available published literature (excepting popular songs) is hopelessly behind the musical progress of the day; it affords little opportunity for the kind of progress that must be made in the future; and, in the larger cities, it is commercialized to the point where it has lost the power to voice spontaneously the ever glorious spirit of the Fourth.

The military band in America today, except in the rare instances of good amateur bands, is almost a thing apart from the true musical resource, talent, and spirit of American communities, and it is precisely that total resource, talent, and spirit that must go to the making of the music of the New Fourth.

The band, nevertheless, has two remaining virtues of first importance: its use for marching, and its ability to play the national airs, although in the latter respect the orchestra is superior, especially where the instrumental music is to be used in connection with singing. The band, even as it stands, can serve admirably in these respects, but we must recognize that the

music of the Fourth, in view of the present trend of the celebration of that day, is not to be restricted to those two aspects, and *can not be* so restricted if a pathway is to be opened forward and upward for the musical resource of a community as a fundamental factor in our greatest national celebration.

What then, in any American city, is the total musical resource that should go to the glorifying of the Fourth of July? Broadly it comprises the following elements, which may be drawn upon in whole or in part, according to local possibilities:

Choruses of school children
Singing societies and choral organizations, male and female
Church choirs
Bands
Orchestras, amateur or professional
Vocal and instrumental soloists, amateur and professional
The Audience
Composers

Here, at hand, is a musical legion which can be mustered in whole by any American city or large town, and in part by almost any smaller town, and directed to great ends unlimited in their possibility of growth and expansion. The United States of America, on the Fourth of July should ring from end to end with all the mighty musical sound that these innumerable musical hosts can pour.

The Band. It is recognized that there are many towns which may have nothing more than a brass band. The larger possibilities of other places should not discourage such localities. In such towns the bands are apt to be amateur organizations where the members play for the love of it, and for this reason they will play with more spirit than the city professional bands. These towns should get the greatest efficiency out of such organizations as they have. It is not enough to let such bands at a Fourth of July celebration play merely what they happen to know. The nature of the celebration should be planned well in advance, and the bands should secure and rehearse the particular music that is planned for the event. It should prepare special and appropriate music for pageant effects, processions, entrances, and interludes; and it should rehearse with school children or other choral groups the songs and chorus that are to be sung. The same procedure applies to still smaller communities which may

not be able to provide anything more than a piano and a cornet or violin.

The Orchestra. In all the cities and towns which are showing the most active progress in popular celebrations, pageantry, and the development of music for the people on a large scale, the orchestra is supplanting the band as the basis and standard of instrumental music, and for the accompaniment of voices. All the great concerted music of the world is composed for the orchestra. The orchestra is infinitely richer in tone color and variety than the band. The band gives only "arrangements"; its instruments cannot give the effects intended by the composer, but only a representation of them in other terms, somewhat as a photograph represents a painting in colors. The band is primarily for military use, in marching, and for all *concert* purposes is only a makeshift. As long as the organized Fourth of July celebration consisted in the *procession* alone, and where the procession is still used, the band was and is in its right place. The orchestra is the universally established standard of the music of the concert. The central event of the Fourth of July celebration, as it is now shaping itself, i. e. as a ceremony given in a particular place, and as exemplified in Mr. Langdon's suggested plan, departs definitely from the *procession* idea and, in its musical aspect, approaches the status of the *concert*. And here the orchestra is immeasurably superior to the band. Its published literature is immensely broader and is up-to-date. It is much better adapted for accompanying voices than the band, and especially for accompanying part singing by chorus, for which the band is practically unavailable. Choral accompaniments are written for orchestra and not for band. Even for the performance of the national airs, "Star Spangled Banner," "America," "Hail, Columbia," "Dixie," "The Red, White and Blue," etc., the orchestra, for stationary use (i. e. when there is no marching, and especially with singing), surpasses the band. The instruments which in the brass band blare out the *melody*, chiefly cornets and clarinets, exist also in the orchestra, where they serve the same purpose, while the greater variety of the other instruments in the orchestra, especially the body of stringed instruments, greatly enriches the general effect. The orchestra, whenever it has been adopted, has proved itself thoroughly satisfactory for use out-of-doors, requiring only a simply constructed sound screen or "shell" of wood to give its best effect.

The work of amateur orchestras in rehearsing for Independence Day celebrations will give these organizations new purpose and stability, and lead to much desired permanent orchestral organizations for this and similar celebrations in a community. Beyond this, it will fundamentally develop local talent and musical appreciation, and be one of the greatest possible forces for the permanent musical betterment and advancement of any community.

The Audience. Whenever possible, the audience should be included as a music-producing factor, and in fact it would be well to so plan a celebration as to provide definitely for the participation of the people in some of the singing. The people can be expected to join in the singing of the patriotic songs and the favorites of Stephen Foster, "The Swanee River," "Old Kentucky Home," etc., at least where such songs are not a part of some dramatic action which would be disturbed by such participation.

The people are far too little familiar with the words of even our principal patriotic songs, as any attempt to get an average crowd to sing them will quickly show. By printing and distributing the words of such songs as the audience is requested to join in, two important ends will be gained: the public will become familiar with the words of the songs, and a great uplift will be given to the music of the ceremony. With the support of band or orchestra, and whatever trained chorus may be present, and with the words in hand, excellent results can be expected from the singing of these songs by the people, though such results cannot be expected without such preparation.

As it is very undesirable to announce the participation of the people in the singing and to have it prove a failure, it is absolutely necessary, if this feature is to be a success, to give the people every possible aid and support.

The Composer. All musical art originates with the composer. The music of a nation can come from only one source—its composers. America has a goodly company of famous composers, some hundred and fifty of high standing, and innumerable composers of ability throughout the cities and towns of the land.

What are they doing? They are busying themselves for the most part, or entertaining themselves, with making pleasant and clever imitations of a latter-day and over-refined *European* musical art. They are in many cases wasting their high gifts

and hard-earned technic, in making music which can never have any broad meaning for the people of their own land.

Why are they doing this? *Because their own country has never yet asked anything of them.* Their mind has never yet been drawn away from the old world traditions that gave us our music and musical system in the first place. The academies give them nothing but European models to work by. They are sent to Europe to study. They are not kept to the study of the song of the people—folksong—the basis of all musical art. Their attention is directed wholly to the study of the highly developed and highly refined musical forms—the symphony and sonata. They are taught that the popular taste is vulgar and should not be appealed to. They are trained to be aristocrats of art when America needs Democrats of art. They are told to “stand for the ideal,” when they are to face a nation for which the particular ideal meant is dingy and outworn. The young composer in America today, in his ignorance and confidence, is lured into a tragedy of evolution. He is trained to make a product which will not be wanted.

Thus far, it must be said, America has done nothing to call the composer from this old-world dream—to make him useful to his country. For America herself, musically, is just waking up: she is still rubbing her eyes. The composer, on whose education primarily *as a composer* much money has been spent, finds himself in a perplexing situation; he discovers that his country will accept and pay readily enough for his services as teacher, performer, etc., but that it apparently has no use for him *as a composer*, the very thing he has been educated to be. What he has to give, his country does not want; and it does not tell him what it does want. It asks no concrete thing of him—it has not known, perhaps, what to ask.

In fact there has been no connection at all, in a serious way, between the American composer and his country. Hundreds of forces are at work drawing the composer in America away from his people, and there is not one force drawing him *to* his people. In songs for the people above all, there must be an expectant audience waiting before the singer can sing. The poet is not inspired to sing to a vacuum! It is little wonder that we have a dearth of national songs of our own. “America,” “The Star-Spangled Banner,” and “Yankee Doodle,” are all foreign airs.

It is time for this condition to change, and the present move-

ment for music for the Fourth of July is the pivot upon which it should turn. William Orr, in the "Atlantic Monthly" for June, 1909, wrote in his article, "An American Holiday":

"Meantime our poets and composers may well concern themselves with increasing the number of our national songs comparable in quality with those of the old world peoples."

This suggestion is aimed in precisely the right direction, but from a twelve-years' specific study of the composer and his problem in America, and a wide and long personal acquaintance with our composers from the Atlantic to the Pacific, I can say assuredly that *American composers will not, in fact, can not do this of their own initiative; that they can not do it through mere suggestion or "encouragement"; that they can not do it until they MUST do it—that is, until it is REQUIRED of them by the American people; and that when it is so required of them they will rise to the occasion and surprise the nation by their achievements.*

Music, and all art, as Richard Wagner pointed out, must spring from a Need. The nation now at last, in re-making the celebration of the Fourth of July, feels the full force of the need of national songs and other music of its own. This need must now be sharply transferred to the composer. The composer in America is asleep, dreaming of the musical art of the old-world nations. We must shake him and call out—*Wake up! We want songs—songs of America's Glory and Freedom, and we must have them for next Fourth of July!*

When the composer is thus called upon by his own town or city, with a definite object and event in view, and finds that he *must* do this thing, he not only can and will, but he will throw himself into it with his whole soul. He would be ashamed to fail. The all-creative Need will have come upon him. My own "Hymn to Liberty," which was sung at City Hall, New York, on last Fourth of July, would never have been written if I had not been called in by the City Departments which have the giving of public concerts, and brought into contact with the preparations for the Fourth of July and the people's need of songs. The little that one man can do alone, in an isolated circumstance, is as nothing to that which will be accomplished when the people set the composers of the nation to work.

The composers in every city in America should be definitely required to contribute to their city's Fourth of July celebration,

in the form of songs, hymns, choruses, marches, pageantry music, in any and all ways contributing to the nature and spirit of the event. Their creative powers will prove astonishing, in virility and imaginative quality, once they are given a definite task to perform, and their best expected of them. In this way an entire new order of American music will arise, larger in spirit than any that has yet arisen, and the country will no longer lack the national songs and hymns that it now so greatly needs.

This music should be obtained in one of two ways: either by the annual appointment, by the committee, of a composer (local, if possible) known to be capable of undertaking the task assigned him; or by instituting a competition, open, when practicable, only to local composers. The receiving or winning of this commission or award should be held as a great honor, and the successful one should be honored in some fitting manner during the celebration. The same is equally true of poets or authors participating.

With the making of a better and more glorious Fourth, preparation for it must be made much longer in advance. Stump speeches can be made on the spur of the moment, but songs cannot be so written, nor chorus and orchestra so rehearsed. All commissions should be given, or competitions announced, hereafter, a year beforehand, immediately after the celebration in hand.

Vocal and Instrumental Soloists. At the great annual outdoor Christmas Eve ceremony in San Francisco, where the audience numbers one hundred thousand, Tetrassini and Bispham have sung, and Kubelik has played, with immense success. (Choral and orchestral music are also features of this ceremony, and the singing of hymns by the people.) A similar feature, by local or visiting artists, might well form one of the most popular and inspiring events of the Fourth of July celebration throughout America. New York City adopted this idea at the 1912 celebration.

In what manner should this great tribute and use of music be brought to the celebration of the Fourth? Local conditions must finally determine this for each place.

By whatsoever names we may choose to call them, it is certain that the New Fourth is to rest upon two main elements—that which may be considered as the dramatic, and the musical; the dramatic element to present to the people the *Idea* of Liberty

(whether it be by actual dramatic action, by pageantry, by oratory, or by the freedom given to boys to cook a camp-fire dinner!), and the musical element to *glorify* the idea. In discussing with Mr. Langdon his outline for a celebration, I have suggested an alternative idea for the dramatic side of the event. This would consist in a concentration of the dramatic elements and an epitomizing of the dramatic idea, in a dramatic scene, or little drama, elicited from local authors after the manner suggested above for music, the theme of the action being every year identical, for example, "The Triumph of Liberty," the place, time, and character of the action (whether historical, allegorical, etc.) being always different and left to the desire and imagination of the author. This is the method which, through a number of years of evolution, has brought the drama of the Midsummer Forest Festival of the Bohemian Club of San Francisco to so high and wonderful a character, the theme being always the Slaying and Burial of Care. In such a dramatic scene for a Fourth of July ceremony, music will find a legitimate and natural place, its character being determined by the character of the piece.

The musical aspect of the celebration, as I conceive it, entirely aside from the various incidental musical features, should provide a place in the ceremony sacred to the Idea of Music, in and for itself, where it may grow year by year, *where Music itself is given Liberty*, that it may each year reveal itself as a loftier and mightier means for the praise of Liberty and for the inspiring of exalted emotions in the people. My observation of many large popular musical events in different parts of the country, and my own experience with the Municipal Concerts in New York City, have shown me that people in the mass, *particularly under formulated ceremonial conditions*, will (independently of all intellectual understanding) rise to the greatest heights of enthusiasm in response to the best and greatest music.

Mr. Langdon has made a special point of the musical possibilities of the celebration. The idea above expressed indicates the way in which music can be brought to its highest condition for this purpose. This distinctive and particular feature of the celebration, dedicated to the highest expression of music *per se*, might be called the Ceremony of Song. It could include one or the other, or both, of two elements: Musical Contest, and Tribute of Song.

The Musical Contest would be similar in idea to all musical contests, from the time when musicians competed with the flute and lyre at the Olympian Games of Greece, through the German "Singer's Wars," down to the present day "Sängerfest." According to local conditions, this could present contests of

Choral Societies
 Choruses from different schools
 Amateur bands
 Church choirs

Where there is an amateur orchestra, there might be a violin contest to determine the concert master of the orchestra for the ensuing year. There should be a committee of judges to make all decisions.

The "Tribute of Song" would comprise the highest offerings of music which the community could provide. Songs, hymns, and choruses would be sung by the largest possible assembled body of singers, unaccompanied, or accompanied by band or preferably orchestra. Also the orchestra or band would give special numbers. Vocal, violin, or other solos, as suggested, could be interspersed. All the assembled people should join in well-known hymns and patriotic songs. In instrumental concerted music (e. g., Victor Herbert's "American Fantasie") orchestra should supersede band wherever possible.

The paucity of great national American music of a patriotic character, and the immense power of music, merely as music, to inspire enthusiasm and exaltation, must lead all who understand the need and love of the people for music on such an occasion to see that, while as much as possible is to be made of our existing national airs, the chief object of this part of the celebration is to bring *Music*, at its greatest, before the people, as a means of praise and exaltation. For this reason it is not essential that this "Tribute of Song" should confine itself to "patriotic" music, any more than a foreign folk dance in the "Tribute of the People" in Mr. Langdon's outline expresses specifically the idea of *Liberty*. The people will be immersed in a Fourth of July emotion by virtue of attending the ceremony, and all great and moving music will but heighten that emotion. Great instrumental and choral works from all the world should therefore be presented. America is the heir of all races and nations. In places where certain nationalities have a particularly large representation, a

feature can be made of characteristic music from their own nation. American composers, however, should invariably be represented, and by their best work, in this "Tribute of Song," which in the course of a few years could draw largely upon Fourth of July music written by composers in different places for their local celebrations.

The "Exaltation of Liberty" closing the "Ceremony of Song" is offered as a possible and effective means of presenting the prize song of the occasion, which will necessarily have a direct bearing upon the Idea of American Liberty. If a plan similar to that proposed by Mr. Langdon is adopted, "America" with the thirteen original states, can take a prominent position in which she is surrounded by the massed chorus, which sings the song or hymn which has won the prize for the year. Or if it is desired to give that in another part of the program, another work can be chosen for this feature. It is essential throughout the "Ceremony of Song" that choruses and soloists should be given a central and prominent position in the space provided for the celebration.

It is with the purpose of bringing the glory of music to bear to its fullest possible extent upon the celebration of our glory of Independence, that the above suggestions have been made. America, in music, needs a new impulse, a new Vision. No less does Music itself, weakened with European over-refinements, need a new and sturdier Vision. That Vision and impulse are latent in the deep springs of our greatest national enthusiasm—the enthusiasm for American Liberty. They wait only for the nation to call them forth into living reality.

Notes

THE ORCHESTRA

It must be understood that there are two kinds of orchestra, the "grand" or "symphony" orchestra, and the "small" orchestra. The symphony orchestra is thoroughly standardized as to its required instruments, and music written for it cannot be played by the small orchestra. The grand orchestra contains no piano. Thirty-five is about the minimum number of players required for its organization, and these must *conform* to the proper specification of instruments, the requisite proportion of stringed instruments, flutes, oboes, horns, etc. The symphonies of Beethoven, Schubert, Mendelssohn, etc., can be played on such an orchestra, but modern composers have augmented it, so that "modern" music, including the larger works of Wagner and the music of later composers, requires about sixty players. The great symphony orchestras contain about one hundred players, and are based on the standard grand orchestra of Beethoven. The printed music for grand orchestra will be of no use for smaller groups of players. W. J. Henderson's "The Orchestra and Orchestral Music" (price, \$1.25), and Daniel Gregory Mason's "The Orchestral Instruments and What They Do" (price, \$1.25), give a full account of the constitution of the symphony orchestra, and much other valuable information. These are to be had of G. Schirmer, New York.

The small orchestra consists of anything from piano and violin up. The piano and violin are its basis, the piano to give the bass and harmony, and the violin the melody. The parts for the other instruments are written in such a manner that they will fit into the combination as they are added. Up to the number of five instruments (1st violin *always* necessary, 2nd violin, flute or clarinet, cornet and piano—not a precisely fixed arrangement), the piano is absolutely necessary. Above five instruments, the bass viol, commonly called "the bass," may be added and the piano dispensed with if desired. There is no fixed or standard arrangement of instruments for small orchestra. So

long as the bass is present, the violin (with other "melodic" instruments), and instruments to fill out the harmony—commonly 2nd violin, viola, horns, etc.—the published music for small orchestra is so arranged as to "sound," i. e. to make a proper and full musical effect, whatever the particular combination of instruments. As the orchestra grows, the "strings" should preponderate well over wind instruments.

The following is a suitable basis for small orchestra with ten instruments: 1st violin, 2nd violin, bass, 1st cornet, clarinet, flute, trombone, viola, 2nd cornet, and drums. The next instruments to add, in proper order, would be, 'cello, horns, 2nd clarinet, oboe and bassoon.

A very wide range of music is published for small orchestra, including adaptations of many standard works originally composed for grand orchestra.

THE BAND

The specification of instruments for the smallest bands employed for municipal concerts in New York City, with fourteen men (and leader), is as follows: E flat clarinet or flute, solo B flat clarinet, 1st B flat clarinet, 2nd B flat clarinet, solo B flat cornet, 1st B flat cornet, 2nd B flat cornet, 1st horn, 2nd horn, trombone, baritone, E flat tuba, small drum, bass drum. For a band of twenty-one and leader these are added: piccolo, 2nd solo B flat clarinet, 2nd solo B flat cornet, 3rd horn, 2nd and 3rd trombones, and 2nd tuba. The next instruments to be added are trombones, flute, 3rd alto horn, oboe and bassoon.

Complete information about the band can be had from a book recently published by Henry Holt & Co., New York, "The Wind-Band and its Instruments," by Arthur A. Clappe. (Price, \$1.60.)

National Songs for Band, Orchestra, etc.

The following can be had of G. Schirmer, 3 East 43rd Street, New York City:

Patriotic Songs of the United States of America, as sung in the Public Schools of New York. 5 cents, \$4 per hundred. Album of National Anthems, Hymns, and Patriotic Songs, for orchestra. The same also for band. This collection contains nine American songs and national songs of many other nations.

Hymn to Liberty, by Arthur Farwell. For mixed quartet or

chorus, with piano accompaniment. 10 cents. Special rates in quantity. Edition for band, orchestra, and male quartet or chorus in press. Band arrangement cannot be used to accompany chorus singing in four parts, but can accompany chorus singing melody alone. Orchestral version can be used in either way.

The following can be had by C. H. Ditson & Co., 8 East 34th Street, New York City:

American Patriotic Songs. A volume containing all the well known songs and many others, variously arranged, as accompanied and unaccompanied quartets, solo voice with accompaniment, etc., 50 cents.

The World's Collection of Patriotic Songs and Anthems. Contains eleven American songs and national songs of many other nations. 50 cents.

Oliver Ditson Co. can provide all American patriotic songs in individual band and orchestra arrangements, and also as medleys and fantasies.

FOLK DANCE MUSIC

The music of folk dances of many nations will be found in two books by Elizabeth Burchenal, published by G. Schirmer. The first, "Folk Dances and Singing Games" (price, \$1.50), contains, besides, music, illustrations and descriptions of dances. This music is for piano, and for band or orchestra requires special arrangement. Information about such arrangements, which are not yet printed, can be had by writing to the Parks and Playgrounds Association, 1123 Broadway, New York.

G. Schirmer has in preparation a band arrangement of the music in the Burchenal books.

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style, which consisted of nothing but fireworks and firecrackers. There is also a program for celebrating the Fourth in large cities. (32 pages.) Price, 5 cents.

No. 62. FOURTH OF JULY INJURIES AND TETANUS.

The Seventh Annual Compilation by the Journal of the American Medical Association. It contains statistics of the number of deaths and injuries for all the states, and for the largest cities, from 1903 to 1909. (27 pages.) Price, 5 cents.

No. 31. A SAFER, SANER FOURTH OF JULY.

An illustrated booklet of the proceedings of the Conference of Municipal Representatives, at the Third Annual Congress of the Playground Association of America. It contains a suggested program and reports of how some of the cities celebrated previous to 1909. (31 pages.) Price, 5 cents.



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